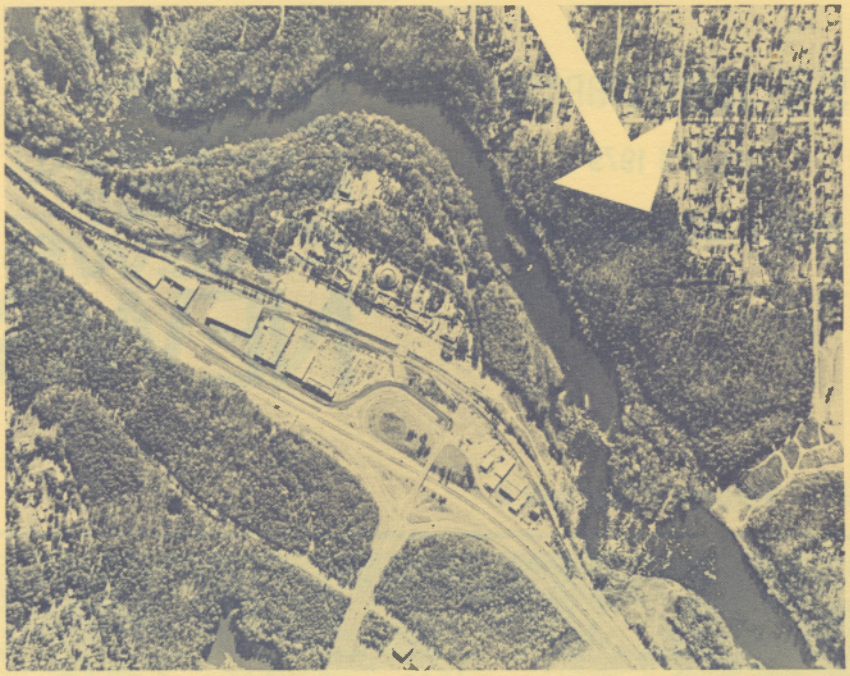
SOUTH CAROLINA
MUSEUM
COMMISSION

NEWS

Spring 1979 Volume 5 Number 2



Aerial view of the proposed State-Museum site. The zoo is just to the left of the center of the picture. The highway is I-126.

State Museum Plans Shift To Waterfront

After several months of study, the S.C. Museum Commission has decided to build the State Museum on a 53-acre site in Lexington County across the Saluda River from the Riverbanks Zoo. A spectacularly beautiful property overlooking the river, the site also possesses unusual historical and natural significance. Near the water's edge stand the ruins of the Old Saluda Factory, first constructed between 1828 and 1832. Farther up the hill, traces of the old state road cut across the land. Massive granite outcroppings give the site a rugged character, and a variety of plant life typical of both the Low Country and the Up Country can be found at different elevations. All in all, the site affords outstanding possibilities for the interpretation of history and nature.

The property is owned by South Carolina Electric and Gas Company and is currently leased to the Riverbanks Park Commission, which operates the Riverbanks Zoo. Since the zoo has not been able to develop the site, the Park Commission has fully supported the concept of locating the State Museum there. Discussions are underway about linking the zoo and the museum by means of a pedestrian bridge built on the abutments of a span destroyed during Sherman's march on Columbia 114 years ago. Such a connection would allow visitors to tour the two facilities without having to drive from one to the other.

At present time, representatives of SCE&G and the State Division of General Services are negotiating a lease to the Museum Commission. The most probable arrangement is for 99 years at a dollar per year.

The decision to build the State Museum on the river was not reached easily or quickly. Readers of this newsletter who have followed our progress since 1974 know that the City of Columbia, through the Columbia Museum of Art Commission, had offered the state the four-acre block bordered by Senate, Bull, Gervais and Pickens Streets, presently the site of the Columbia Museums of Art and Science, as the location for the new State Museum. For several years our planning focused on that property and envisioned the eventual merger of the Columbia Museums with the State Museum. A number of factors arose, however, which modified our thinking.

First of all, plans for the downtown cultural complex, of which the State Museum was to have been a key element, began to crumble. The University of South Carolina announced its intent to locate the proposed performing-arts facility elsewhere. Then South Carolina ETV was delayed in its plans for a new building, leaving the future of its share of the complex in question. With the cultural complex disintegrating, there was less reason for the Museum Commission to stick with the downtown site, which was presenting some increasingly awkward problems.

The small size of the site was of concern. The preliminary architectural plan showed only 61 parking places for cars and none for school buses. Since the property bordered the university, already desperate for parking, there was no hope of securing additional space nearby. Furthermore, the four-acre block would have limited future expansion, a serious deficiency. We are building the museum for the future, and if a generation from now our successors need a bigger facility, they should have the option of enlarging the existing plant.

Finally, the Horry-Guignard house at the corner of Senate and Pickens Streets gave us nightmares, since the planned museum building overlay the house's present location. We did not relish the ironic prospect of moving or demolishing a valuable historic structure to make way for a history museum!

As our planning progressed, such problems loomed ever larger. Last summer the Museum Commission finally decided to seek another site. Once having located the site, we invited the Columbia Museums of Art and Science to join with us, but their commission decided that they would remain at their present location.

The new 53-acre site eliminates the problems that vexed our previous planning. We will have ample space for parking cars and buses. We have an opportunity to design a superb building in harmony with a picturesque site. There are exciting possibilities for outdoor interpretation of both history and natural history. Hiking trails and picnic areas can provide the visitor a full recreational as well as educational experience. And all this is accessible. The site is only three miles and about eight minutes' drive from the State House. It is also only a few minutes from I-26 and I-20, and is thus well situated to serve people coming from all parts of the state.

Naturally, we are enthusiastic about the potential of the riverfront area. Few state museums—or any museums, for that matter—have such attractive settings. The potential is there to develop a new educational resource of which all South Carolinians can be proud.

News is published three times a year, in the winter, spring and fall, by the South Carolina Museum Commission, Overton G. Ganong, editor. The Commission is a state agency established to plan, build and operate a state museum of cultural history, natural history, science and art.

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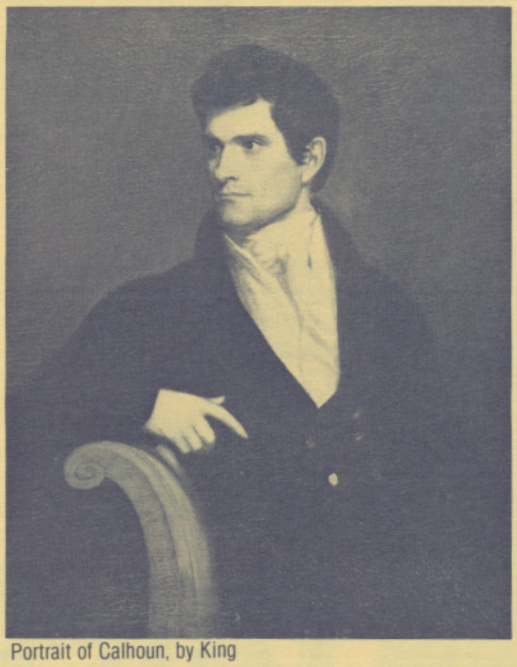
Cover Photo: Historic Prather's Bridge, another example of vanishing America. For many years it linked Georgia and South Carolina across the Tugaloo River in Oconee County until it was totally destroyed by fire in April, 1978. Photo from the SCMC collection.

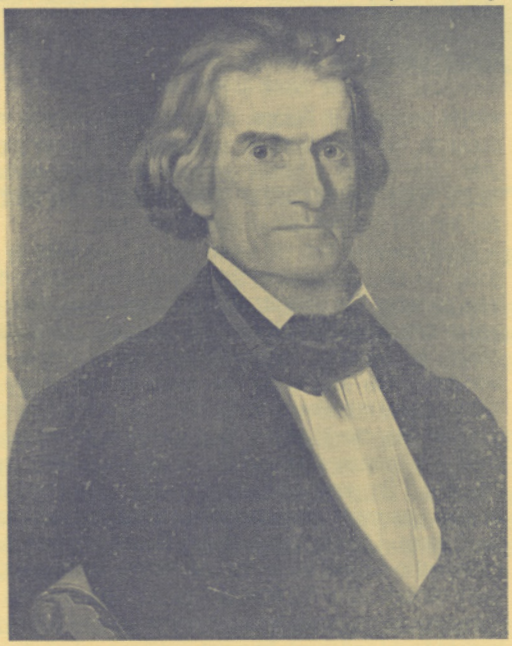
The South Carolina Museum Commission

More Calhoun Portraits

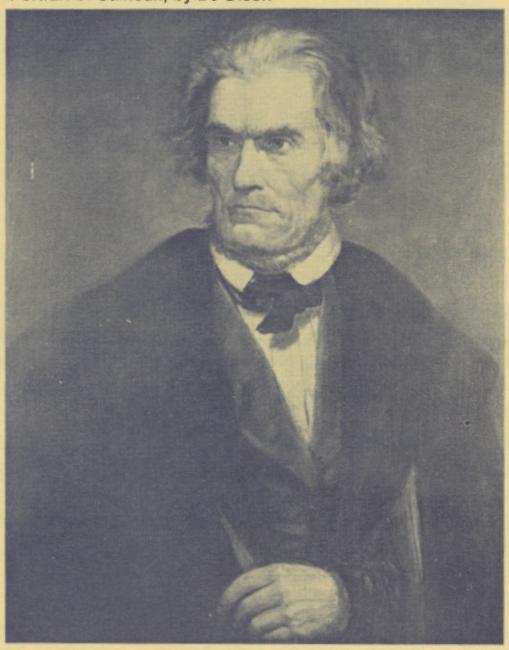


Portrait of Calhoun, by King

Portrait of Calhoun, by Scarborough



Portrait of Calhoun, by De Block



The craggy visage of John C. Calhoun is becoming a familiar sight to our staff. We have added to our collection two more portraits of the famous statesman. Both paintings show Calhoun as he looked in the 1840's, at the summit of his career. They thus complement the portrait of Calhoun as a young congressman, attributed to Charles Bird King, which the Museum Commission purchased in 1975.

One of the likenesses is by the noted portraitist William Harrison Scarborough (1812-1871), who, although Tennessee born, did most of his work in South Carolina and is closely identified with this state. Our painting is a copy, by Scarborough himself, of a portrait done from life at Fort Hill in the fall of 1847. The original belongs to the Clariosophic Society and is presently in the McKissick Museum at the University of South Carolina. Our copy was painted less than a year after the original. It represents a valuable addition to our collection since it is, to our knowledge, the only traditional oil-on-canvas portrait of Calhoun by an important South Carolina artist.

The Scarborough is a relatively "soft" image of Calhoun, who looks a good deal younger than he does in photographs taken about the same time.

The second portrait was painted in 1851, after Calhoun's death, by the Belgian artist Eugéne François de Block (1812-1893), who apparently worked from a daguerreotype and from a portrait done by Calhoun's son-in-law, Thomas G. Clemson. People who had known Calhoun claimed that De Block's painting was the best portrait of the great South Carolinian. The work was evidently commissioned by Calhoun's daughter Anna Maria, who was Clemson's wife. At the time Clemson was serving as the U.S. chargé d' affaires in Brussels.

De Block made four copies of the portrait, two of which we have located: ours and one belonging to the Gibbes Art Gallery.

The people who so kindly donated the De Block are Mr. Noble Putnam Calhoun and his sister, Mrs. Gertrude Calhoun Bacon, both of St. Augustine, Florida. Mr. Calhoun and Mrs. Bacon are great, great grandchildren of John C. Calhoun. According to family tradition, the portrait was taken to Mi Casa in Pendleton by Floride Calhoun, the statesman's wife, after she had relinquished Fort Hill to her son, Andrew Pickens Calhoun. During the Civil War the painting was buried for safekeeping and was later carried to Palatka, Florida, by Calhoun's grandsons, who like so many scions of the Palmetto State, migrated to northern Florida during the late nineteenth century.

When acquired, the painting was in poor condition—not surprising, considering its history—but thanks to a generous donation by Mr. Calhoun and Mrs. Bacon, it has been restored and reframed. Restoration was performed by John L. Petty, Jr. of the Southeastern Regional Conservation Center at the Greenville County Museum of Art.

The Duel

"Gentlemen, are you ready? Fire! One, two, three, halt!" Those were the last words many a gentleman heard: the time-honored firing signal of the pistol duel. It rang out over hundreds of fields of honor during South Carolina's bloody "dueling century," roughly 1770 to 1881.

Dueling was an ancient practice, derived from the judicial combats of the Middle Ages. Although widely opposed by kings and courts, it had become widespread among the aristocrats of Europe by the seventeenth century. It was thus a part of the cultural baggage brought to the New World by the early colonists. The first recorded American duel took place in 1621 in Plymouth, Massachusetts.

Even though that first duel took place in New England, the practice never became common in the North. Perhaps Yankee merchants were too calculating and practical to kill each other over personal differences. It was in the South that dueling flourished; the South, where slavery supported a wealthy landowning class that patterned itself on the aristocratic model. Like European aristocrats, upper-class Southerners cultivated an overweening sense of personal honor and pride. To protect that honor and the honor of one's family, especially of its female members, was the duty of anyone who would consider himself a gentleman. Of course, that sense of honor should be tempered by a strong sense of justice and magnanimity. The ideal gentleman, though "quick to resent an insult" should also be "quick to forgive an injury." But forgiveness was only for those who made a proper apology. If an apology were not forthcoming, a gentleman had to seek redress in other ways, usually on the "field of honor."

Often shockingly trivial episodes triggered fatal encounters. In 1832 two young men in Beaufort killed one another in a duel because one had called the other "officious." In another incident, two students dining in the mess hall at South Carolina College chanced to take hold of a plate of food at the same time. Each felt so aggrieved that a challenge resulted. One died; the other drank himself to death in remorse. Of course, not all duels were fought over such inconsequential matters, but most of them resulted from quarrels that conceivably could have been settled more pacifically. That so many were not is evidence of the rampant emotionalism of Southern psychology during that period.

So firmly was the sense of honor embedded in the Southern consciousness that a man could refuse a challenge only at the risk of personal humiliation and loss of status. Those reluctant to duel commonly suffered "posting," a uniquely American practice that originated in the late eighteenth century. Challengers who had been spurned (or "denied satisfaction") vented their anger by posting handbills or placing ads in the newspapers denouncing their enemies. A typical announcement read: "I, Edward Smith, assert that John Jones is an unprincipled villain, poltroon, and coward." In a society so hypersensitive about personal honor, such public denunciations could not be taken lightly. In some respects a man required more moral courage to refuse a duel than to fight.

For many years dueling procedure was determined by agreements between contestants and did not follow a set of established rules. The dueling codes widely accepted in Europe, such as the Irish code, may have been used on occasion, but there were no comparable American precepts until 1838, when John Lyde Wilson, a former governor of South Carolina and a duelist of some repute, published his *Code of Honor*. Wilson's code went through several editions and became the standard of dueling practice.

Wilson averred that his intent was to save lives by preventing unnecessary duels. His code emphasized the desirability of settling disputes amicably, if that were possible. The offender should always be given the opportunity to apologize, and all communication between the disputing parties should be through intermediaries, or "seconds," who were assumed to be less emotionally involved and therefore better able to put the quarrel in perspective. (For this reason, blood relatives were not allowed as seconds.) No matter how aggrieved the antagonists might be, they should always communicate in a gentlemanly fashion. If the quarrel could not be reconciled and a challenge was sent, the seconds arranged the "meeting." The prescribed weapons were smooth-bore flintlock pistols, although by joint agreement, percussion arms could be used. The usual distance was 10 to 20 yards. The seconds drew lots to determine which of them would give the command to fire and where the contestants would stand. The winner of the draw could choose *either* the word or a position but not both.

Hollywood has promoted a version of the duel in which the participants stand back to back, walk away from one another a set number of paces, whirl and fire. Actually, that style of fighting was unusual. In most American duels, the participants took their positions facing one another, pistols held at arm's length and pointing toward the ground. Each man was at liberty to shoot after the command "fire" but could not do so after the word "halt."

Despite the popularity of dueling in the South, there were many who fervently condemned the practice. The South Carolina Revolutionary Society opposed it, ministers preached repeatedly against it, laws were passed restricting it, but all attempts to suppress it were in vain. Most men still believed that honor was sacred and that a gentleman was personally accountable for his conduct. Juries persistently refused to convict men who killed others in duels. The result was a paradox: dueling was widely condemned yet flourished for decades as virtually an adjunct of the legal system, in which men could settle their affairs "out of court."

In the end it was war, social change, and the evolution of ideas that brought the age of dueling to a close. The South's defeat in the Civil War, the overthrow of the slave system, and the political upsurge of the lower classes destroyed the aristocratic milieu that had fostered dueling. The generation born after the war came to view dueling as a futile, and often tragically wasteful, means of settling disputes.

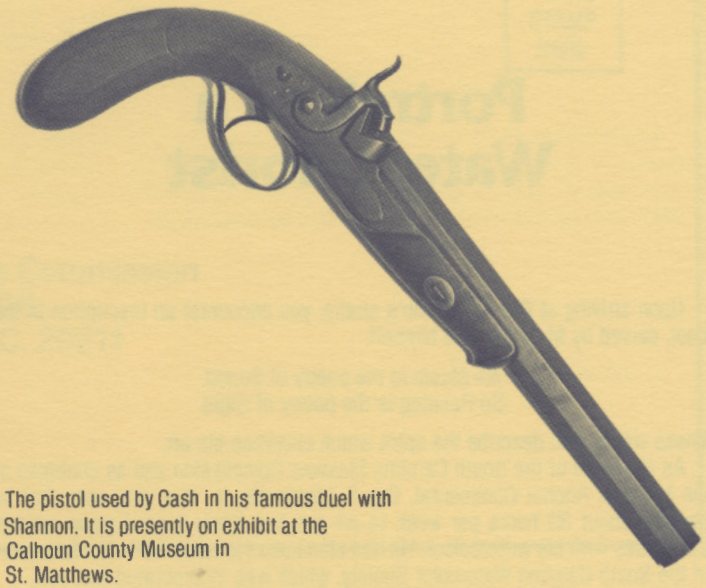
The duel that effectively ended dueling in South Carolina was the famous encounter between Col. William M. Shannon, a lawyer and banker from Camden, and Col. Ellerbe B.C. Cash, a planter from Cash's Depot near Cheraw. The dispute

arose from a suit involving Col. Cash's brother-in-law, Robert G. Ellerbe. Ellerbe had assaulted and beaten one Conrad Wienges, a blacksmith, who sued for damages and was represented by Col. Shannon. Wienges won the case but could not collect because Col. Cash's wife had been granted a $10,000 judgement against her brother's property before the trial. When Shannon and another attorney tried to prevent the transfer of Ellerbe's property to his sister on the grounds that the judgement was a subterfuge to avoid the payment of damages, Cash believed that Shannon had impugned his wife's character. He accused the lawyer of being an "unmitigated scoundrel" and "hypocrite." Shannon replied with a challenge.

The duel took place near Bishopville on July 5, 1880, and was conducted in accordance with Wilson's code. The two men stood beside posts driven into the ground 15 yards apart. At the signal, Shannon fired quickly, his bullet striking the ground near Cash's feet. Cash, more deliberate, took careful aim and squeezed off his shot at the count of two. The ball ripped through Shannon's chest. He died less than a minute after being hit.

News of Shannon's death provoked a furious outcry against dueling throughout the state and the rest of the South. Cash himself was arrested and tried for murder. As was customary, he was acquitted. But the next session of the General Assembly enacted legislation barring anyone who had ever participated in a duel, even as a second, from holding public office. That law closed the era of formal dueling.

From time immemorial men have settled disputes by violence. They still do. Dueling represented at best an attempt to regulate violence and to limit its effects, but as a means of settling disputes it was seriously flawed. It often meted out serious injury or death for minor offenses. It allowed practiced duelists to intimidate those less skilled in the use of arms. It put those who abhorred killing at the mercy of those who killed without qualms. It placed within the hands of every man the quasi-legal right to take another's life, and often as not, the "wrong" man died. Dueling was a dramatic and, certainly to some, exciting practice. But few regret its passing.



The pistol used by Cash in his famous duel with Shannon. It is presently on exhibit at the Calhoun County Museum in St. Matthews.

Museum Shorts

Kudos to the Greenville County Museum School of Art for being granted a license to award diplomas at the associate degree level. The license was awarded following an inspection visit by a team of examiners from the South Carolina Commission on Higher Education

The Greenville County Museum of Art has also obtained a collection of 26 paintings by the famous American artist Andrew Wyeth. Formerly belonging to the film producer Joseph E. Levine, the paintings were purchased last April by Mr. and Mrs. Arthur Magill of Greenville for later donation to the museum. The whole state owes the Magills a debt of gratitude for bringing such a significant collection to South Carolina.

Our congratulations to The Old Slave Mart Museum and Library in Charleston for receiving a certificate of commendation from the American Association for State and Local History. The award recognizes the museum's new collection catalog and its efforts to create a research center for the study of the Afro-American heritage.

Richland Memorial Hospital in Columbia is bringing art to its patients, staff and visitors. Changing exhibits are being hung monthly in a gallery in the second-floor lobby and in the hospital cafeteria as well. Some of the exhibits are arranged through the membership of the Trenholm Artists Guild. Others feature employee art and special traveling exhibitions.

Richland Memorial is to be commended for recognizing the therapeutic value of the arts. This program is something any hospital could emulate with profit.

Two house museums in Pendleton will be open to the public every Sunday afternoon through October. They are Ashtabula, home of the Gibbes family, and Woodburn, home of the Pinckneys and Adgers. The homes are furnished as they might have appeared during antebellum days.

The houses were saved from destruction by the Foundation for Historic Restoration in the Pendleton area.

Plans for creating a textile museum complex in the upstate are being developed by the Greenville County Museum Commission. Two planning grants were awarded the commission this past fall to conduct the necessary feasibility studies for the complex named "Textile Place." A site on the banks of the Reedy River containing several late 19th and early 20th century industrial buildings has been chosen for the project, which will include a museum, working mill, textile outlet mall, restaurant and merchandising mart.

The new museum-planetarium at South Carolina State College is nearing completion. The 16,270-square-foot facility contains 3,750 square-feet of exhibit space and studios for printmaking, drawing, ceramics and sculpture. The planetarium has a 40-foot dome. Plans are being made to present thematic exhibitions, utilizing in some instances the planetarium as an orientation area for the museum.

The facility is unique to the state of South Carolina and will attempt to provide some alternative and innovative approaches to the presentation of art in the educational environment.

The Bell System announces that a new heading entitled "Arts Organizations and Information" will appear in the yellow pages during 1979. Arrangements for your organization to appear under the new heading can be made by calling your local Bell System business office.

Dennis Lawson, administrator of Drayton Hall and president of the South Carolina Federation of Museums, left the Palmetto State at the beginning of June to become the vice-president for museum operations at Historic New Harmony, Inc., in New Harmony, Indiana. His place as president of the Federation has been taken by Walt Hathaway, director of the Columbia Museums of Art and Science.

The new director of the Historic Columbia Foundation is Dr. John David Smith. A native of New York, Dr. Smith received his A.B. degree from Baldwin-Wallace College in Ohio and his M.A. and Ph.D. degrees from the University of Kentucky. He is the author of a number of publications dealing with Lincoln and with Southern history.

Dr. Smith comes to Columbia from the Louis A. Warren Lincoln Library and Museum, where he held the post of curator. He replaces Rodger E. Stroup, who resigned to become curator of history with the South Carolina Museum Commission.

Portrait of a Watercolorist

Guy F. Lipscomb, Jr., in his studio

Upon arriving at Guy Lipscomb's studio, you encounter an inscription in the door, carved by Mr. Lipscomb himself:

As Music is the poetry of Sound.
So Painting is the poetry of Sight.

These words well describe the spirit which underlies his art.

As chairman of the South Carolina Museum Commission and as chairman of the board of Anchor Continental, Guy F. Lipscomb, Jr., is a busy man. Yet he devotes about 30 hours per week to art and has lately scored some notable successes with his watercolors. He has also been instrumental in the formation of the South Carolina Watercolor Society, which was incorporated last year.

As a child Mr. Lipscomb acquired an interest in art from his mother. In college he took several art courses as electives and later enrolled in art classes at the Columbia Museum of Art. From there his interest and dedication grew, and he went on to study with nationally-known artists such as Eliot O'Hara, John Pike, Alex Powers, Mario Cooper and others. Recently, he studied with Ralph Smith in Virginia. "I prefer studying with individuals whose work I thoroughly enjoy," he says. "New material is exciting, but it's not nearly as exciting as studying with someone you really admire. There are certain elements and theories which you pick up from every one of them."

Mr. Lipscomb also recently spent a week painting at Pawley's Island. "I plan about three or four of these trips in the course of a year. I find that if I isolate myself like this, I concentrate more on my work. I get so completely involved in what I'm doing that I almost don't know the world exists."

Mr. Lipscomb finds watercolor exciting and says that it suits his temperament better than oils or acrylics. It certainly requires more careful planning. In watercolor, errors can be very difficult to correct, particularly in light-colored areas. Moreover, watercolors dry two or three values lower than the colors show when wet. The beginning painter invariably produces weak colors because he does not apply them darkly enough. And if that were not sufficiently complicated, each color dries differently. In other words, what the watercolorist sees as he paints is not what he will see when the paint is dry. He has to be able to predict what changes will occur in his colors after he applies them. It takes time and practice to learn, but Mr. Lipscomb feels that the result is worth the effort. With watercolors one can create atmospheric effects impossible with other media.

In his quest for designs, Mr. Lipscomb fills notebooks with thumbnail sketches. From there he takes his best designs and transfers them to watercolor paper using very light lines. Many of his ideas come from the natural and man-made worlds, but some are completely imaginary. Although he continues to take and collect photographs of all descriptions, he uses photographs only as inspiration and as points of reference. His present work tends more toward designs based on color and shape than toward the representation of landscapes and cityscapes, but he is unwilling to reject realism completely. There is something in his work that is recognizable to all.

In the last few years, Mr. Lipscomb's work has gained both regional and national recognition. His paintings have been selected for juried shows sponsored by the Texas Watercolor Society, the Georgia Watercolor Society, the Southern Watercolor Society, and most recently, by the prestigious American Watercolor Society. And all this is in addition to the success his works have enjoyed within the state.

Some Nest

Last January our curator of natural history, Rudy Mancke, collected a colossal hornets' nest from Congaree Swamp. The nest had been discovered several days before by Mr. Guy Taylor, park ranger of Congaree Swamp National Monument. When found, it was attached to an American holly tree growing on a bluff above Cedar Creek.

The architects and builders of the nest were bald-faced hornets (*Dolichovespula maculata)*, social insects that are found throughout the state. The hornets construct the nest of paper, which they make by scraping wood pulp off dead trees and mixing it with their saliva.

Begun in the spring by a single queen, the nests are steadily enlarged throughout the summer by the growing population of worker hornets. But the onset of winter destroys the thriving society. Cold weather kills the industrious workers, sparing only the queen, who hibernates in a hollow tree or some other sheltered spot. (Winter, therefore, is the only safe time to collect a hornets' nest.) The following spring the queen begins another nest. The old one is never reused.

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Archeological Society Announces New Publication

The Archeological Society of South Carolina has just published its first book-length work on the archeology of the state, entitled *Cal Smoak: Archeological Investigations along the Edisto River.* Cal Smoak was the man who, at his own personal expense and inconvenience, postponed timber operations to protect the archeological site that is the major subject of the study. He died before the report was finished, and both the site and the publication have been named in his memory.

Cal Smoak deals with the prehistoric occupation of South Carolina's coastal plain, a subject that has never before been treated in significant detail. The work summarizes two years of field study and several more years of analyzing numerous prehistoric collections from other sites around the state. According to Wayne Neighbors, editor for the Society, *Cal Smoak* "is now *the* major publication of reference" for those interested in the prehistory of the coastal plain.

Cal Smoak is the first in a new series of Archeological Society publications called Occasional Papers.

If you are interested in obtaining a copy of *Cal Smoak,* get in touch with Wayne Neighbors, Archeological Society of South Carolina, Inc., c/o the Institute of Archeology and Anthropology, University of South Carolina, Columbia, S.C. 29208.

Julius Wiggins

Steven Baty

Stephen Lowe

Divers on Board

Three divers have joined the staff of the Museum Commission to assist in administering the provisions of the state's Underwater Salvage Act relating to fossils. Julius Wiggins, Steven Baty and Stephen Lowe are working under the supervision of Rudy Mancke, natural history curator, to survey rivers and off-shore areas, map fossil sites and monitor commercial salvage operations (if such operations should be licensed). They are also collecting quality fossil material for the State Museum's collection. The diving began on the Cooper River north of Charleston in early May and will progress to other coastal rivers. The divers are based in the Charleston area, near their work.

The head diver, Julius Wiggins, 31, a native of Puerto Rico and a graduate of Florida International University, has been diving since 1965. He is an openwater scuba instructor certified by the Professional Association of Diving Instructors (PADI). Prior to coming to us, he was a physical education teacher at Camden Elementary School. His interests include photography, music, movies, books, tropical fish, drafting and sports.

Steven Baty, 28, from Greenville, has an associate degree from the University of South Carolina. Also a member of PADI, Steve has an advanced open-water rating. As a committee member for the Explorer Post, he enjoys hiking, camping and other outdoor recreation. He previously worked for the Wackenhut Corporation as an investigator.

Stephen Lowe, 27, from Anderson, has an associate degree in civil engineering from Tri-County TEC. During 1978, he was employed by Scuba Divers, Inc., where he acquired his diving experience. With a divemaster certification under PADI, Stephen has assisted in teaching courses in basic scuba diving, surface air supply and cardio-pulmonary resuscitation. He describes himself as an "underwater photography buff." Together the three divers have accumulated hundreds of hours underwater both in and out of state.

The Cooper River presents several challenges with which we became familiar two years ago during the Amoco fossil-recovery project. Visibility underwater is less than ideal. Horizontal visibility is approximately five feet. Therefore, divers must use lights while working. In addition, they must coordinate their work with the tides in order to avoid swift currents upstream and downstream during tide changes.

To the best of our knowledge, this survey is the first of its kind in the United States to deal with underwater fossil material on a major scale. We look forward to many exciting discoveries.

Let Us Know

Like everyone else in these inflationary times, we are trying to control our costs and get the best return for our money. One way we can reduce the cost of our newsletter is to update our mailing list. If you wish to continue receiving *News* from the South Carolina Museum Commission, simply cut out this section, fill in your name and address, and mail it to us. If we have not heard from you by June 30, 1980, we will assume that you are no longer interested and will remove your name from our mailing list. Thank you for your cooperation.

Name: _____

Address: _____

City: _____ St. _____ Zip: _____

Acquisition Policy Defined

In a recent meeting the Museum Commission adopted a policy to guide us in the acquisition of collections. This marks an important step in the development of a comprehensive collections policy for your future State Museum.

The enabling act mandates the Commission to create a museum "reflecting the history, fine arts and natural history and the scientific and industrial resources *of the state*." The museum's collections will, accordingly, emphasize material from South Carolina.

In the area of cultural history, we will collect "objects made in South Carolina, used in South Carolina or analogous to objects used in South Carolina." While we prefer to obtain artifacts clearly associated with the state, we also forsee the need to acquire objects from other places if they are, to all intents and purposes, like those used here. A coffee grinder marketed through the 1902 Sears and Roebuck catalog is, after all, the same coffee grinder whether it was sold in South Carolina or in Indiana. We also intend to collect objects from elsewhere in the United States or from foreign countries, if such objects can be used to interpret South Carolina history. Out-of-state material will, however, account for only a small portion of our eventual collection.

Although emphasizing the broader trends and developments in the state, we will not neglect the personal dimension. We thus plan to collect objects associated with prominent South Carolinians.

Our acquisition priorities will be: 1) objects made in South Carolina (our goal being to acquire a comprehensive collection of Palmetto State manufactures), and 2) objects linked to renowned South Carolinians. Secondary emphasis will be given to the broad range of objects that can be used to illustrate the state's history.

In the area of natural history, we will concentrate on specimens of plants, animals, fossils, rocks and minerals native to South Carolina, but we will also collect examples from elsewhere if they can help us interpret native material.

The collecting of biological specimens is subject to a number of federal laws, and in our collecting we will scrupulously abide by those laws. Virtually all the animal specimens we now have were killed by automobiles, or were victims of other accidents. We hope that in the future we can continue to obtain most of our specimens in that way.

In the field of art, we have decided that our collections should include: 1) works dealing with South Carolina subjects, 2) works by native South Carolinians, and 3) works by artists residing in South Carolina or by those who have done substantial work here.

In science, the objects collected will be those relevant to the subjects covered or those needed to illustrate scientific principles. We plan, whenever possible, to relate them to the state.

A museum cannot collect everything. It should have a defined scope. We believe that we have defined our scope narrowly enough to be manageable but broadly enough to fulfill our mandate: to interpret the Palmetto State—past, present and future—in all its wonder and variety.

Of course, our exhibits will not necessarily be as strictly defined as our collections, for we plan temporary exhibits of general interest in all four subject areas, exhibits which may or may not relate directly to South Carolina. We believe such exhibits, along with other types of special programs, are necessary to keep the State Museum a vital, dynamic institution that will bring visitors back again and again.

Donors

We would like to recognize the people and institutions who over the last year have generously donated objects to our collection. Their interest, support and generosity have measurably assisted us in our efforts to create a State Museum for South Carolina.

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